

PLATE XXXIV

A—LETTER CASE, made of unbleached hand-made linen with a design of roses and scrolls in single tatting.

B—CARD CASE, made in double tatting over cream satin, with a needlework border. This pattern can be worked without breaking the thread as the design is done up and down.

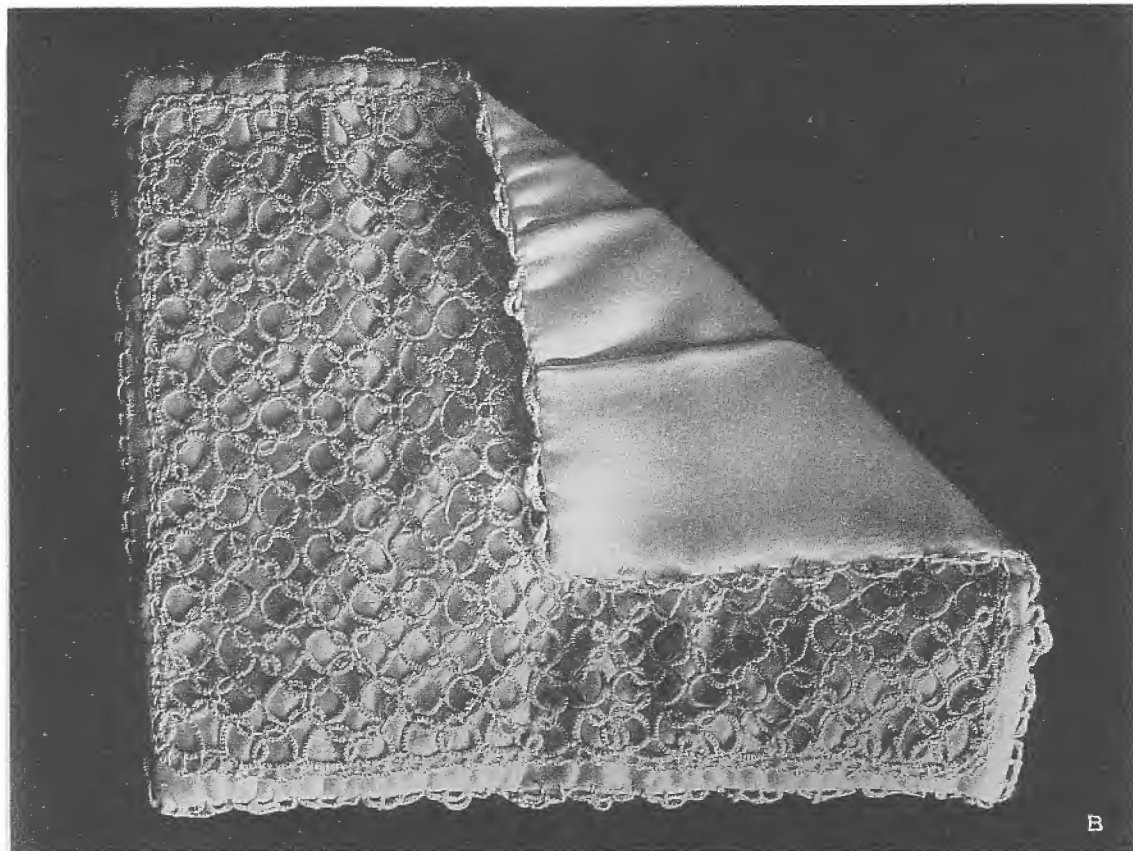


PLATE XXXV

BERTHE FOR A LOW DRESS, or a trimming for a high dress. The tatting is in fine thread on Brussels net, spotted by hand.

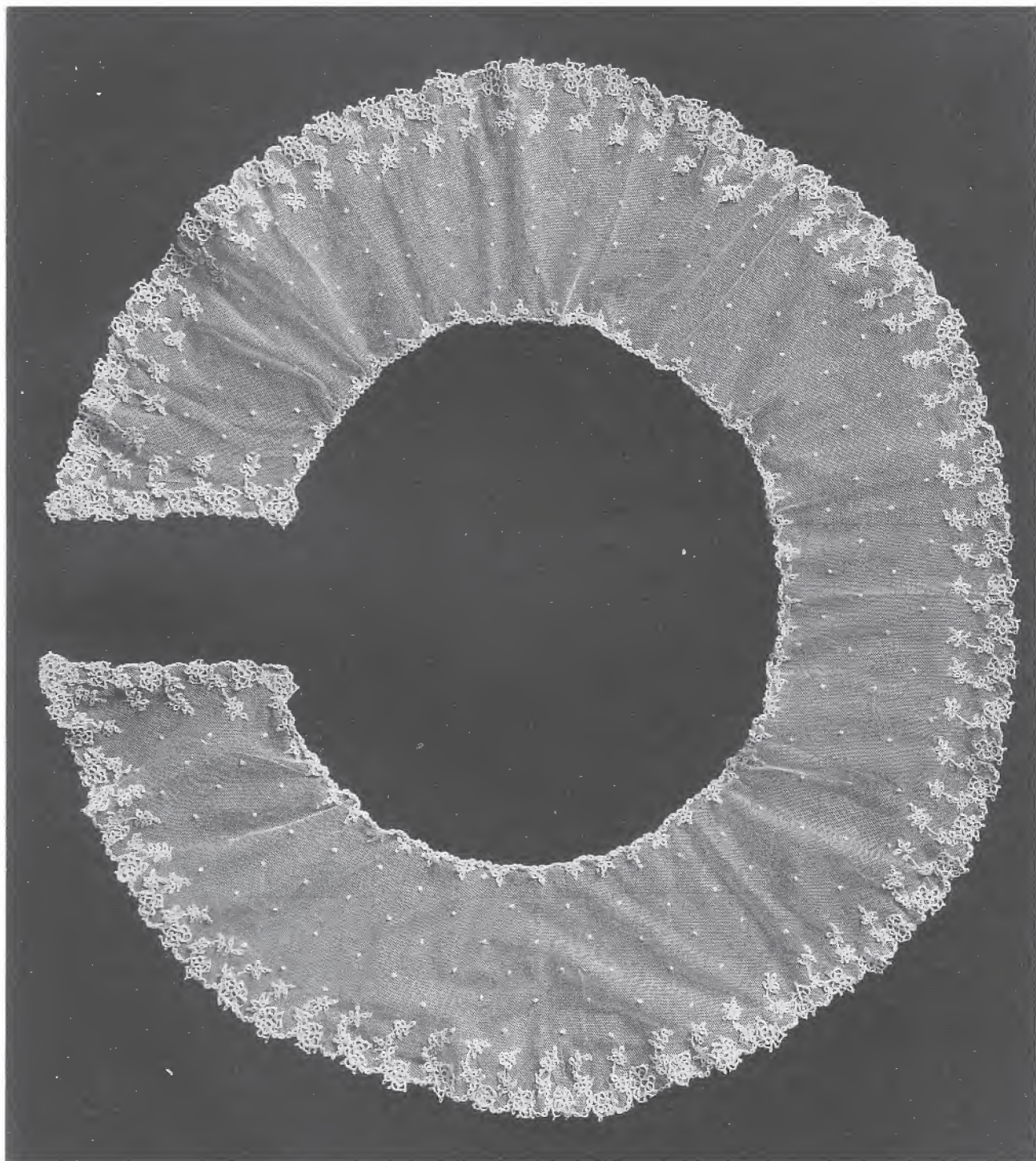


PLATE XXXVI

TRIMMING FOR A DRESS, in thread, with two shuttles. The design is after the manner of Greek lace or the Italian *Tagliato*.

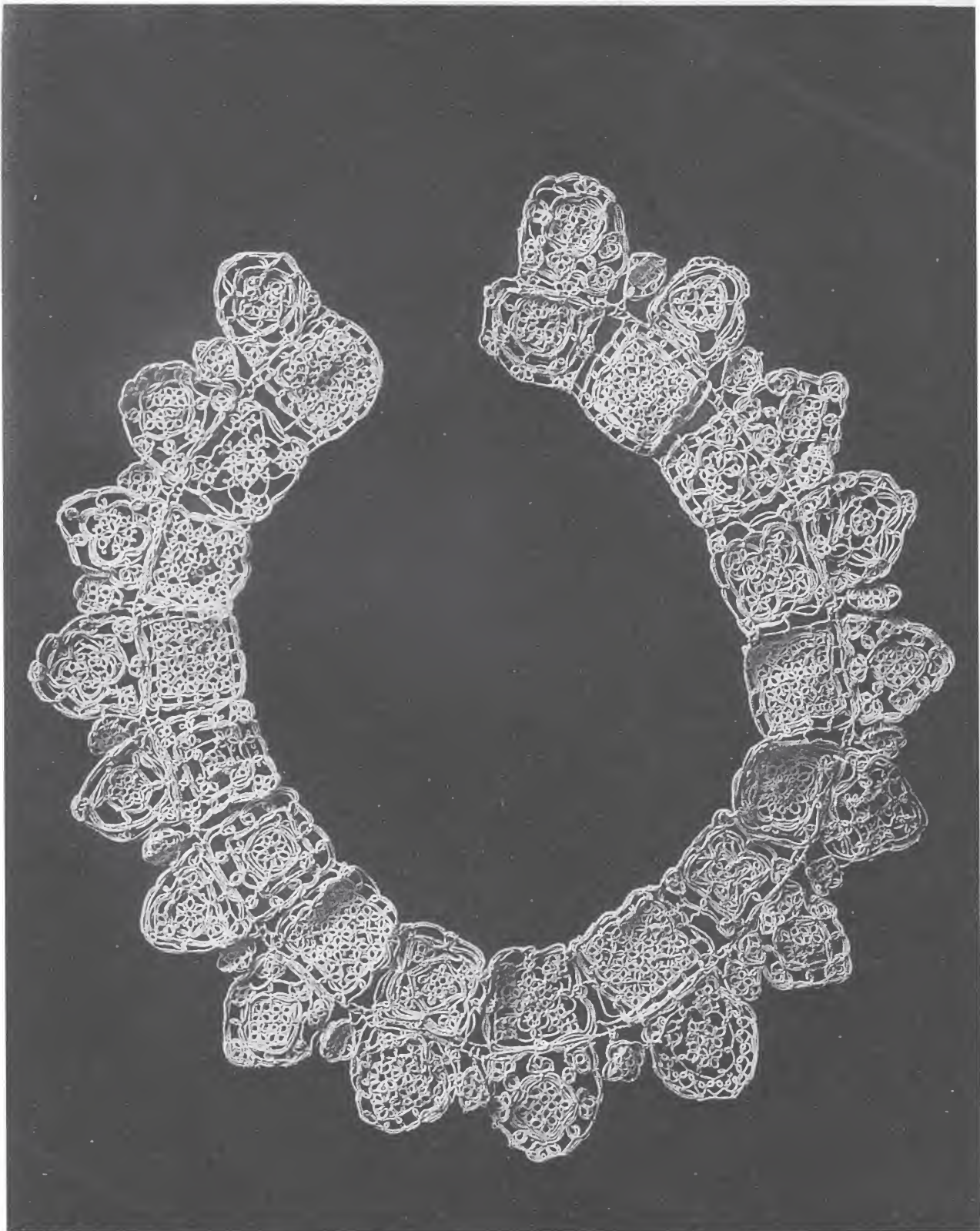


PLATE XXXVII

HAND-BAG, in black moiré lined with white satin. The tatting design in thread is both in single and double.



PLATE XXXVIII

FICHU, with designs of lilies and roses done with two shuttles in thread on finest net, of small mesh.

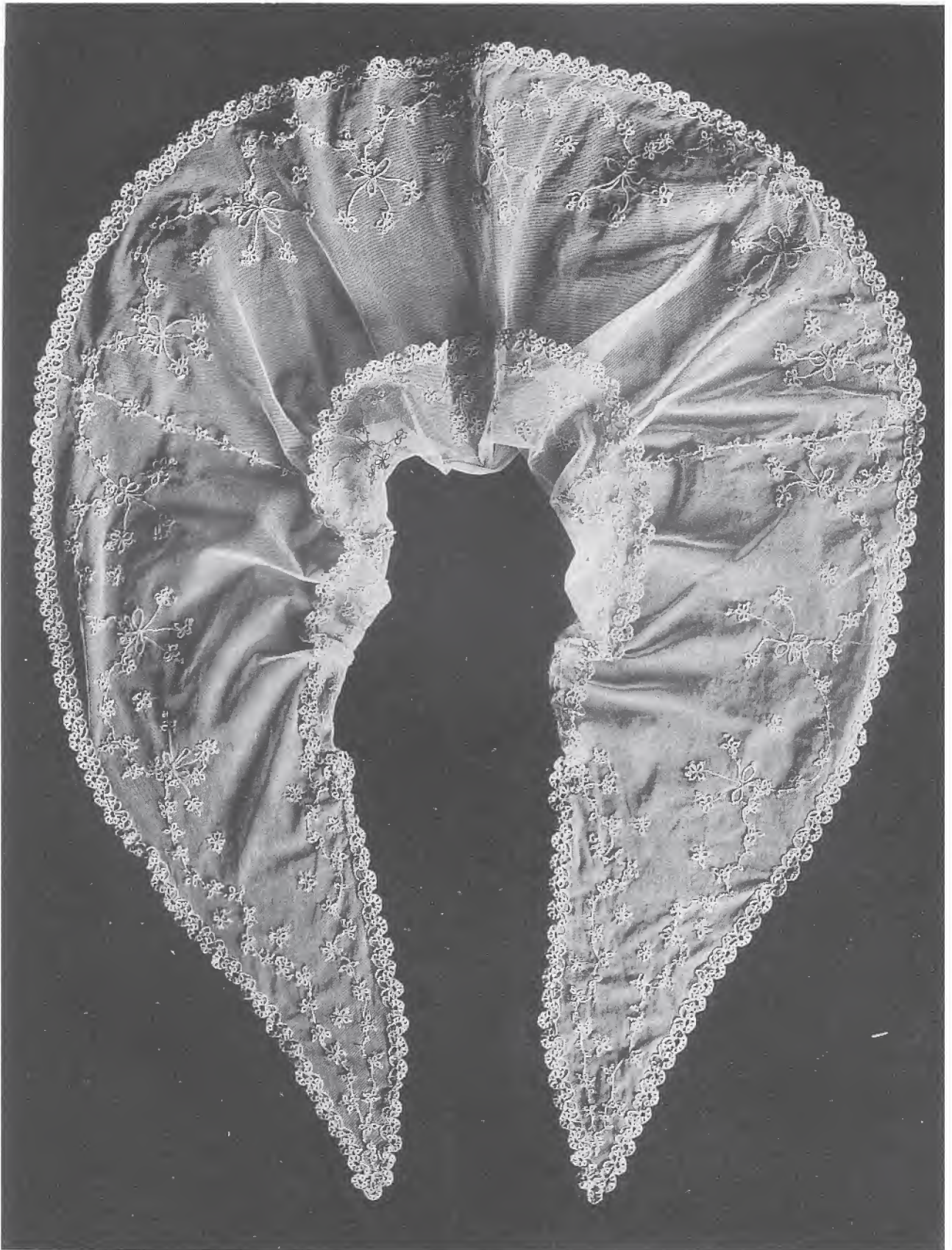


PLATE XXXIX

HANDKERCHIEF BAG, melon-shaped, in cream satin, with each panel varied in design, and the tatting done in fine thread of natural colour.

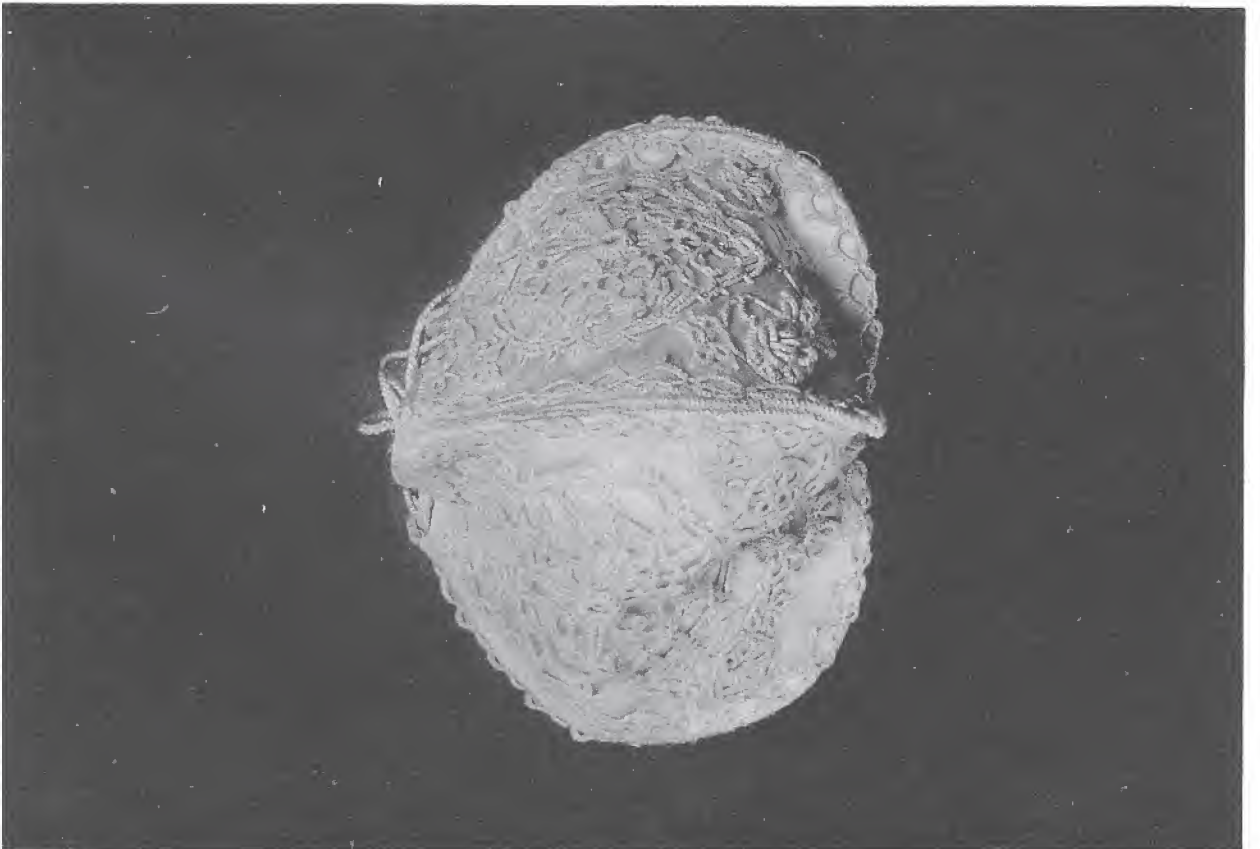
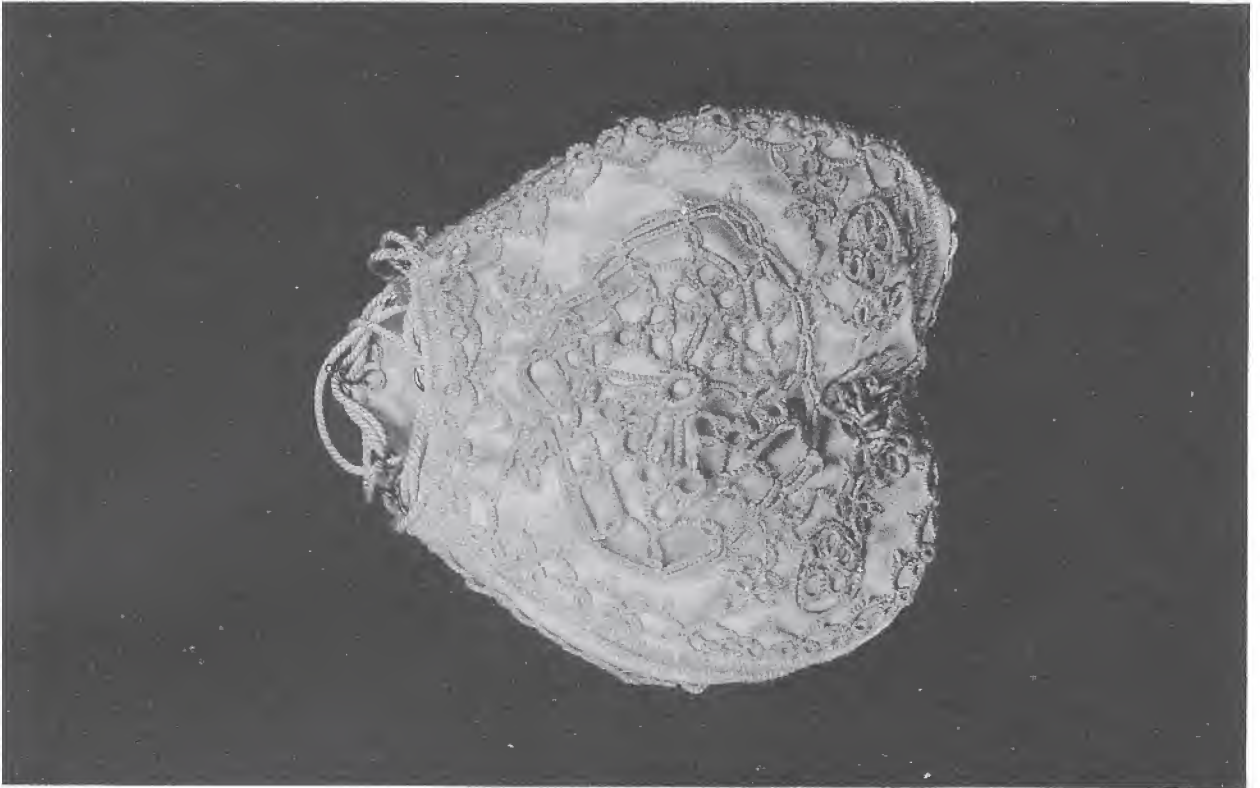


PLATE XL

SCARF, of black net, with the design taken from a piece of old Alençon in green linen thread. The drops are in crimson thread. Above the three rows of scroll work the net is sprinkled with green bees with red legs. The edge is of gold and a gold thread runs through the pattern.

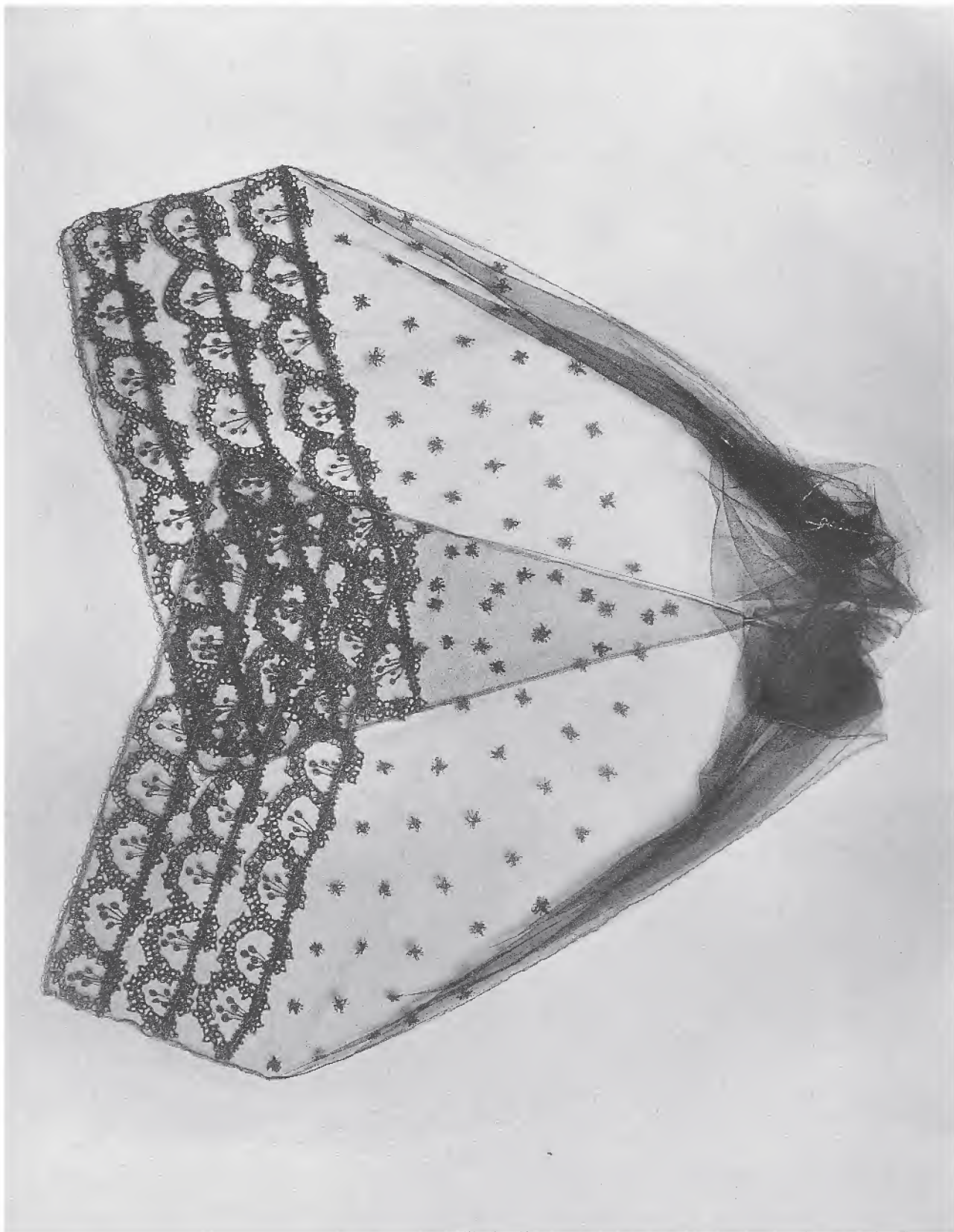


PLATE XLI

CAP, on two kinds of net. The design, roses and leaves, in linen thread.

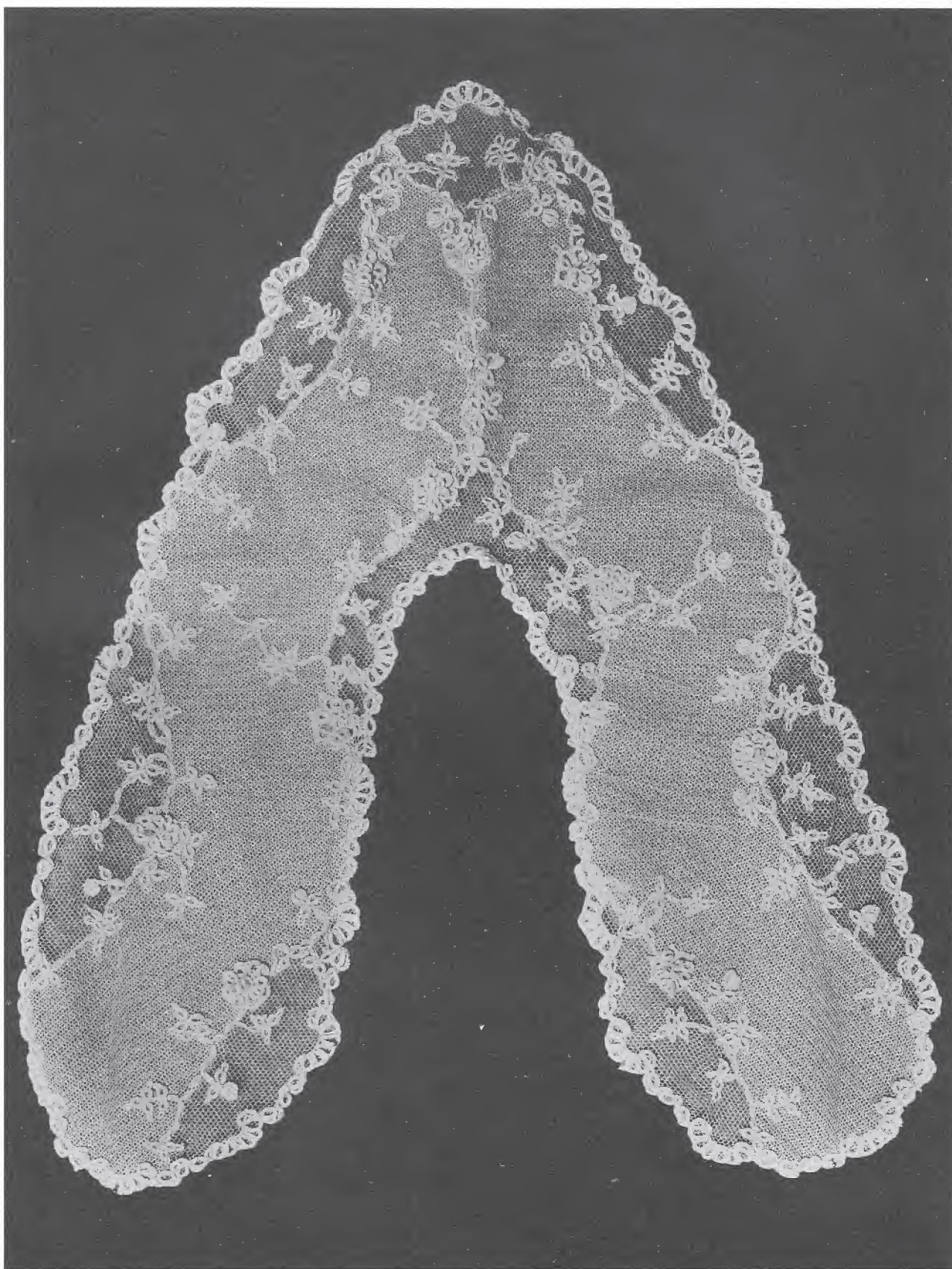
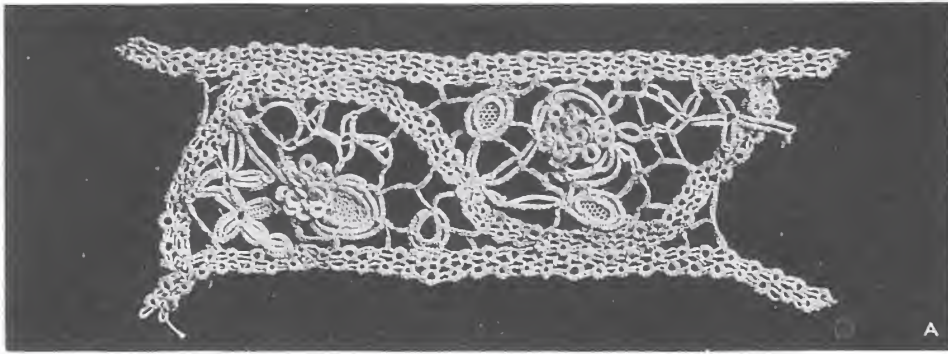


PLATE XLII

A—INSERTION. The design of pomegranates and acorns is in linen thread.

B—SCARF, in fine Roumanian crêpe with the border in squares of tatting of varied designs, divided by a tatting insertion, and edged with a border of vandykes.



A



B

PLATE XLIII

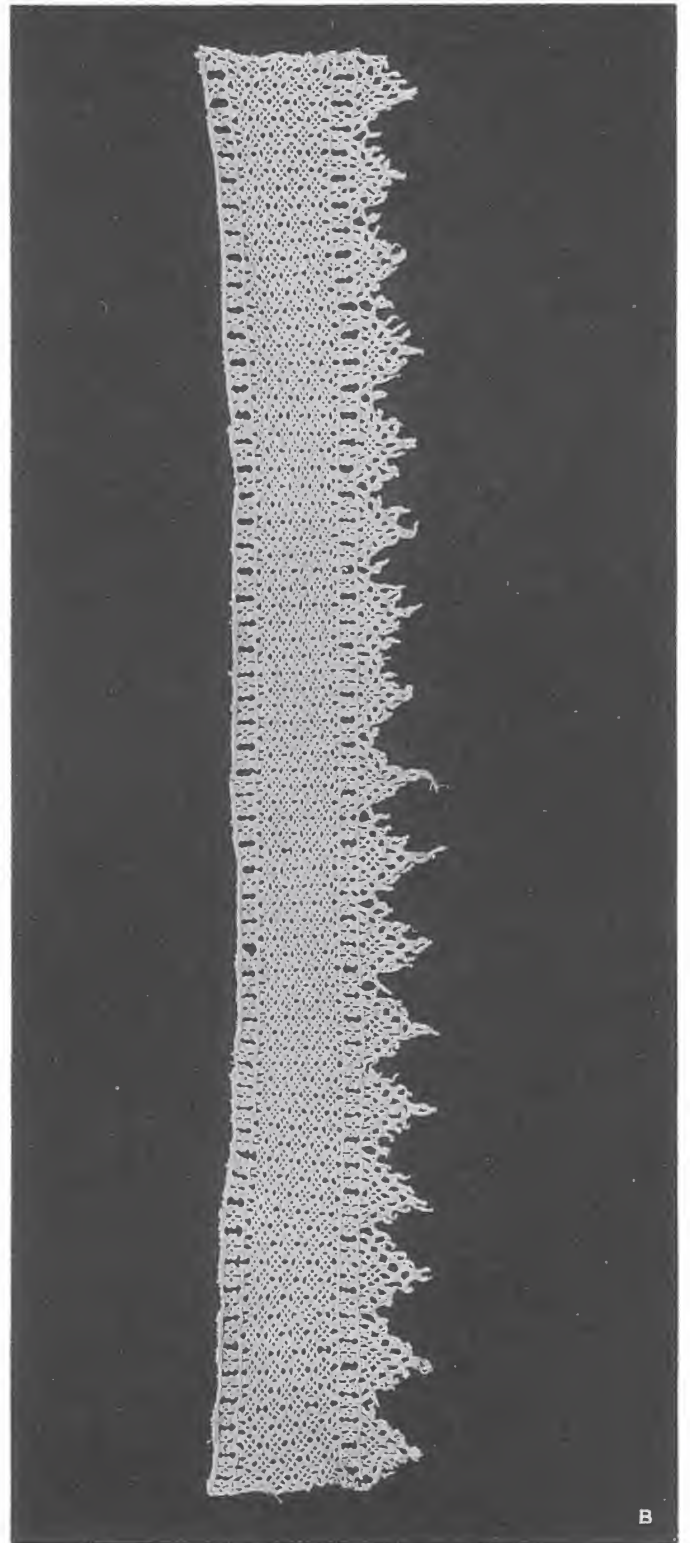
WAISTCOAT, in white silk with tatting in natural coloured thread.



PLATE XLIV

A—SHUTTLE IN IVORY invented by me for my mother.
The extra length of one of the prongs at each end serves as a pin.

B—KNOTTING—SIXTEENTH CENTURY



SPECIMENS OF CHURCH WORK

PLATE XLV

MARKERS

1. On cream ribbon, tatting in pale blue-green thread outlined in gold.
2. Red ribbon, design in cream thread outlined with gold.
3. Green ribbon, design in cream thread outlined with gold.
4. Green ribbon with tudor rose.
5. Purple ribbon, design in cream outlined in gold.



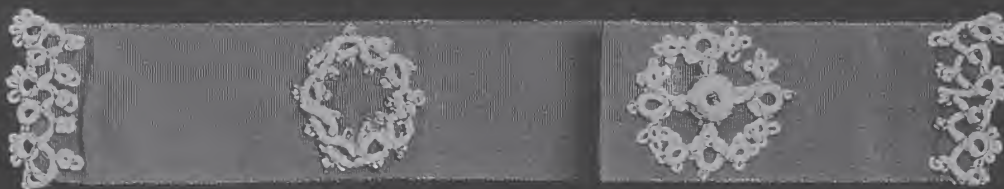
1



2



3



4



5

PLATE XLVI

CHALICE VEIL, in two kinds of net, tatted in fine thread with a design of vine leaves, grapes, roses, and leaves, and a border of crosses.

The centre is fine French cambric with the cross tatted in thread and a needlework border.

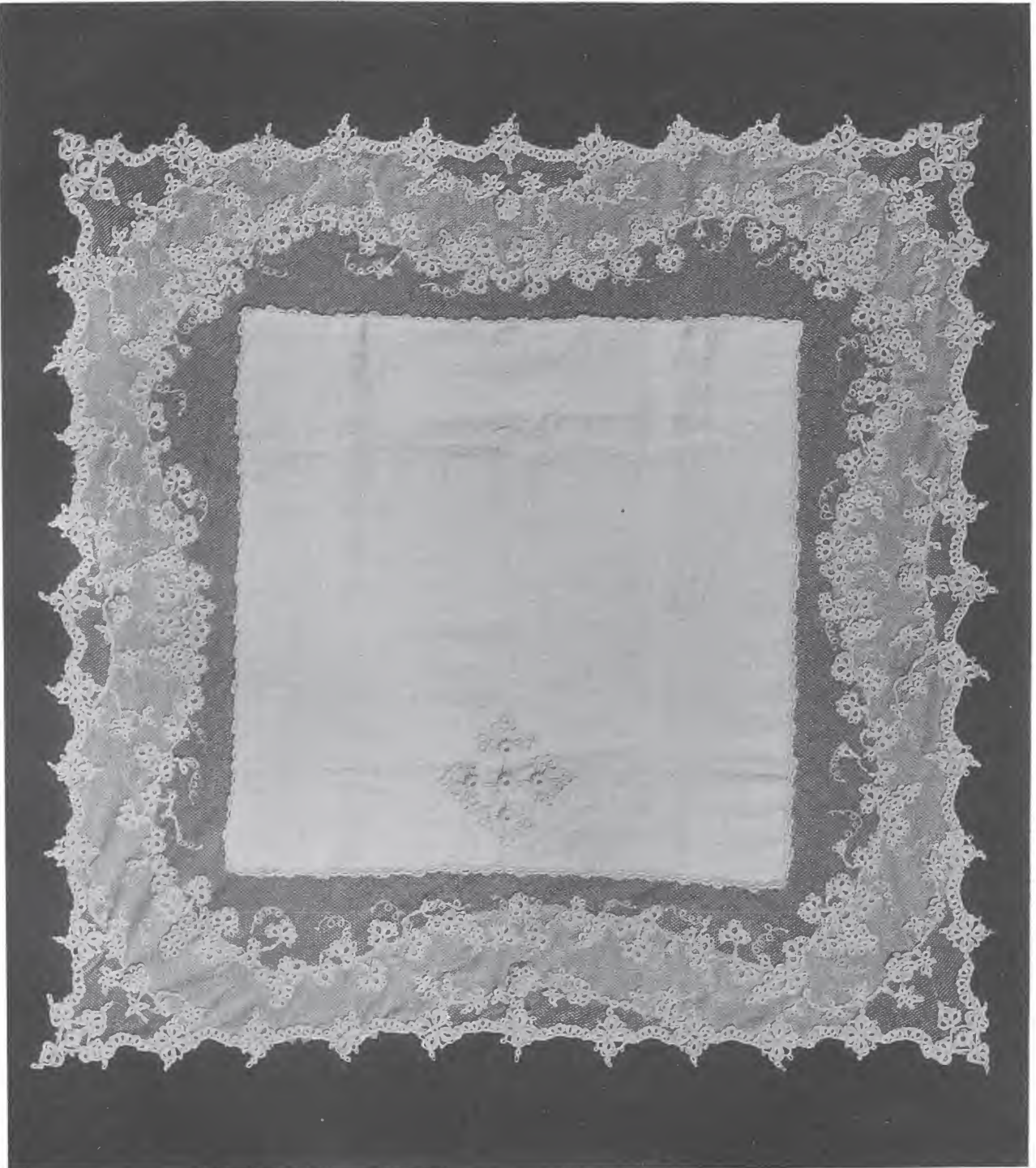


PLATE XLVII

CHALICE VEIL, of fine Brussels net, worked in fine thread, with a design of vine leaves, tendrils, and grapes in clusters.

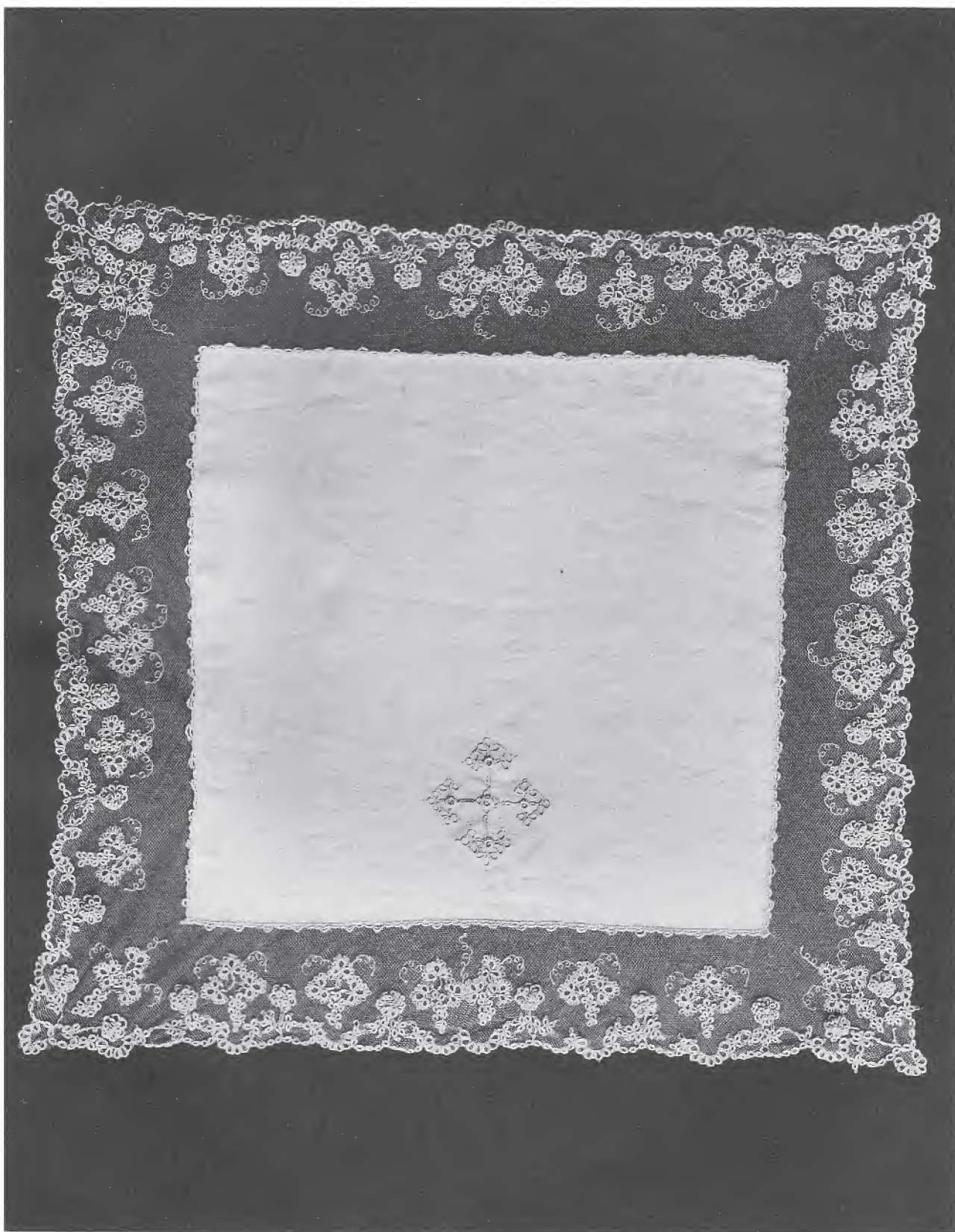


PLATE XLVIII

THE SAME VEIL PLACED OVER CHALICE



PLATE XLIX

CHALICE VEIL, two kinds of net, design vine leaves, tendrils and grapes, with roses and leaves.

Centre fine cambric, tatting cross and needlework edging.

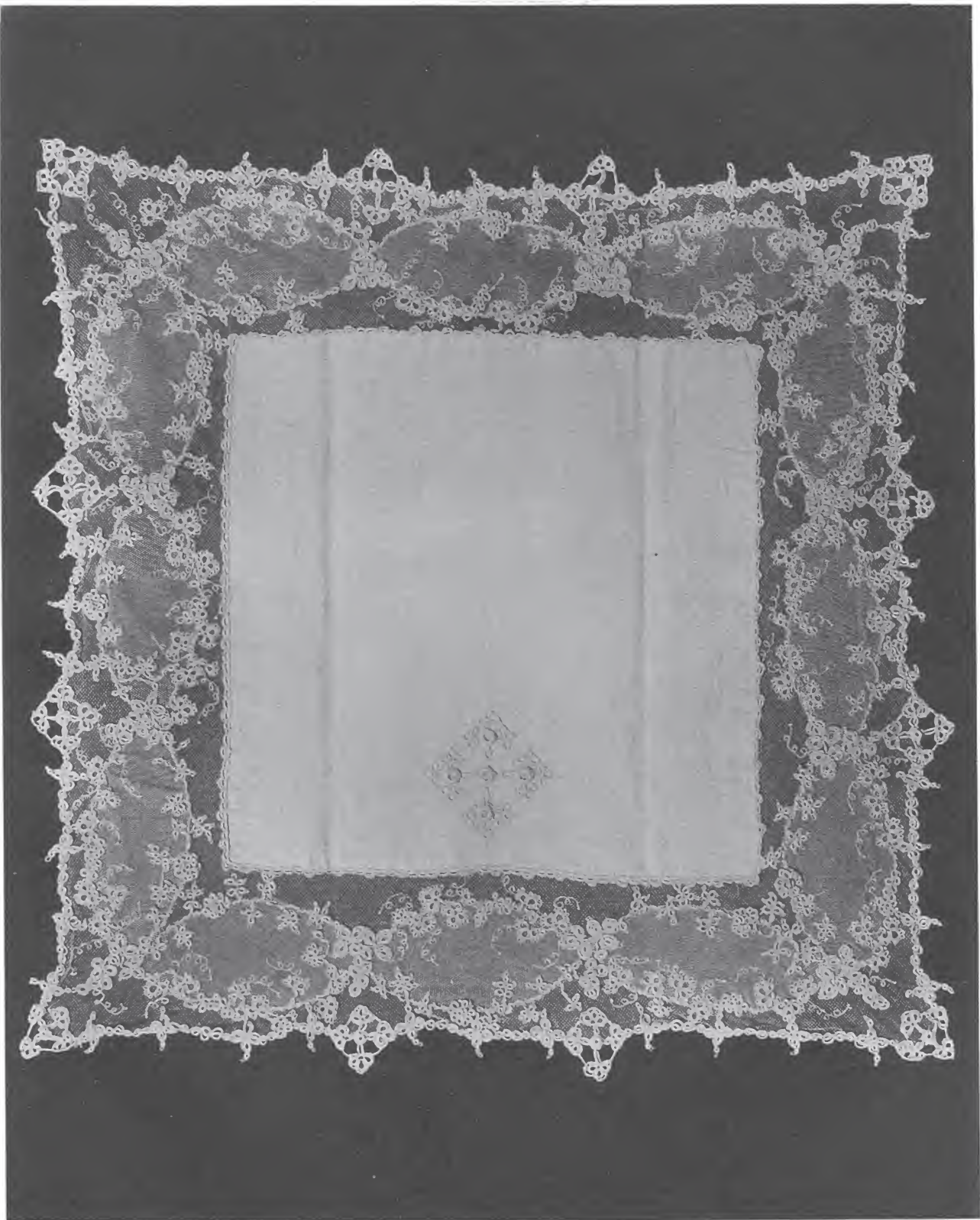
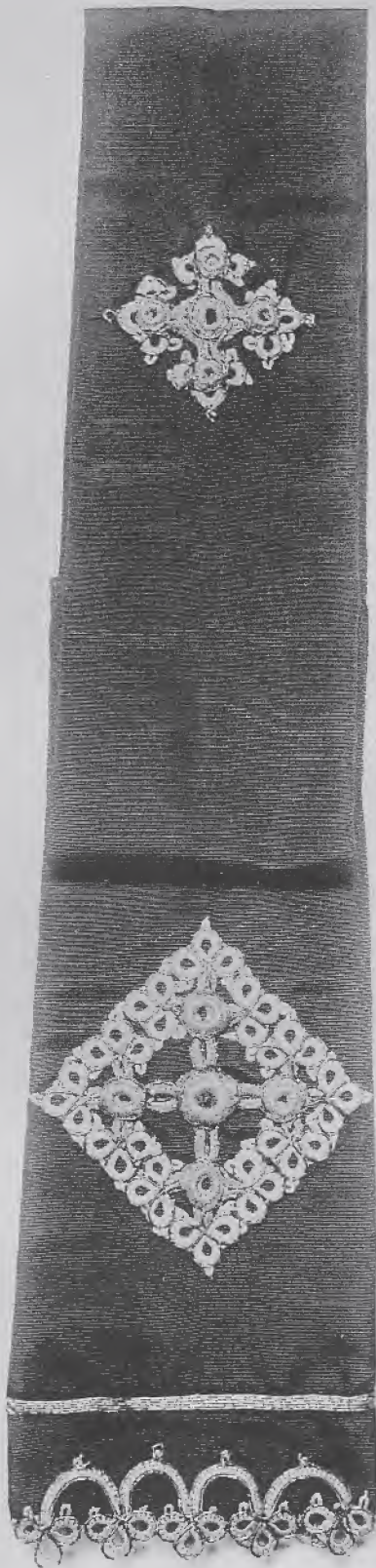


PLATE L

MANIPLE in red silk. The crosses are done in two shades of red thread, the centres being deep red, the border of a lighter shade, edged with gold.



MISCELLANEOUS EXAMPLES

PLATE LI

SHUTTLES IN WALLACE COLLECTION

By the kind permission of the Keeper of the Wallace Collection I am able to give reproductions of these interesting shuttles.

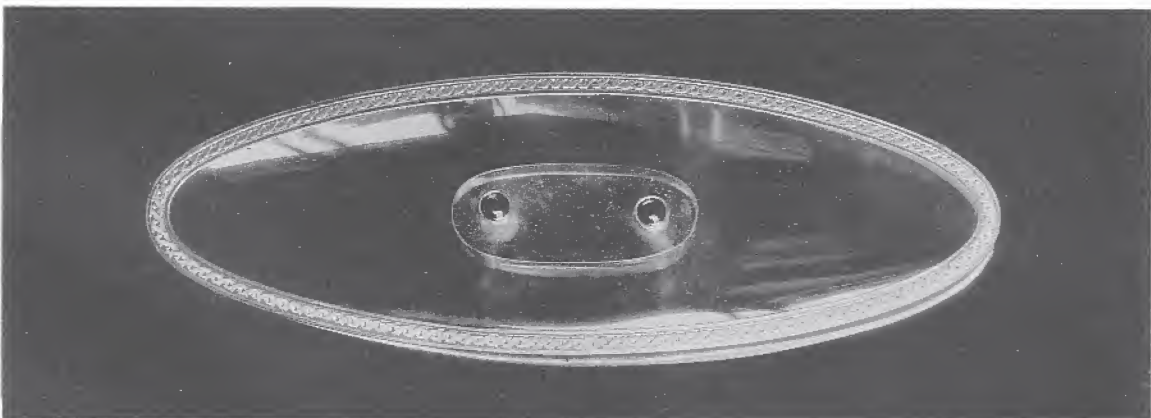
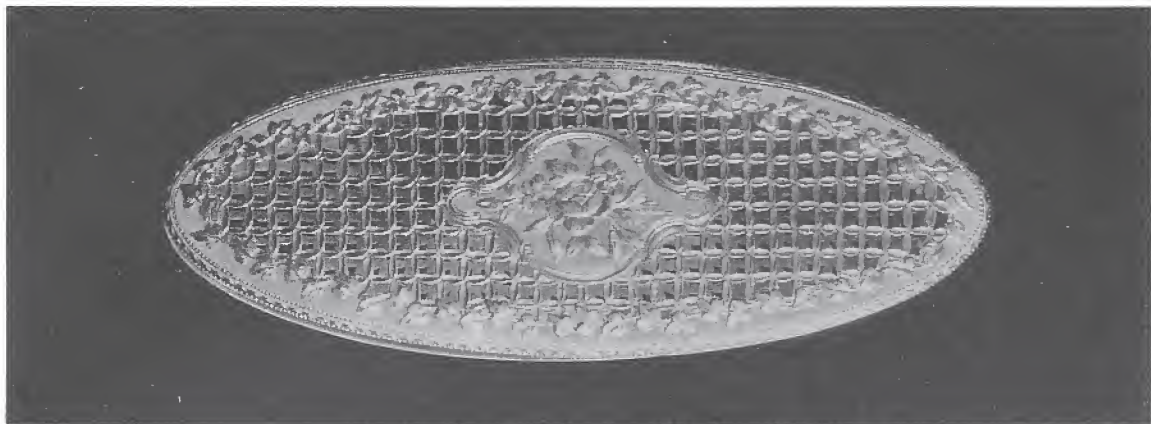


PLATE LII

BABY'S ROBE made by my mother, who was blind. The tatting is of several designs, and looks exceedingly well over a white satin petticoat. This tatting was made in 1866. The edging is filled in with needlework.

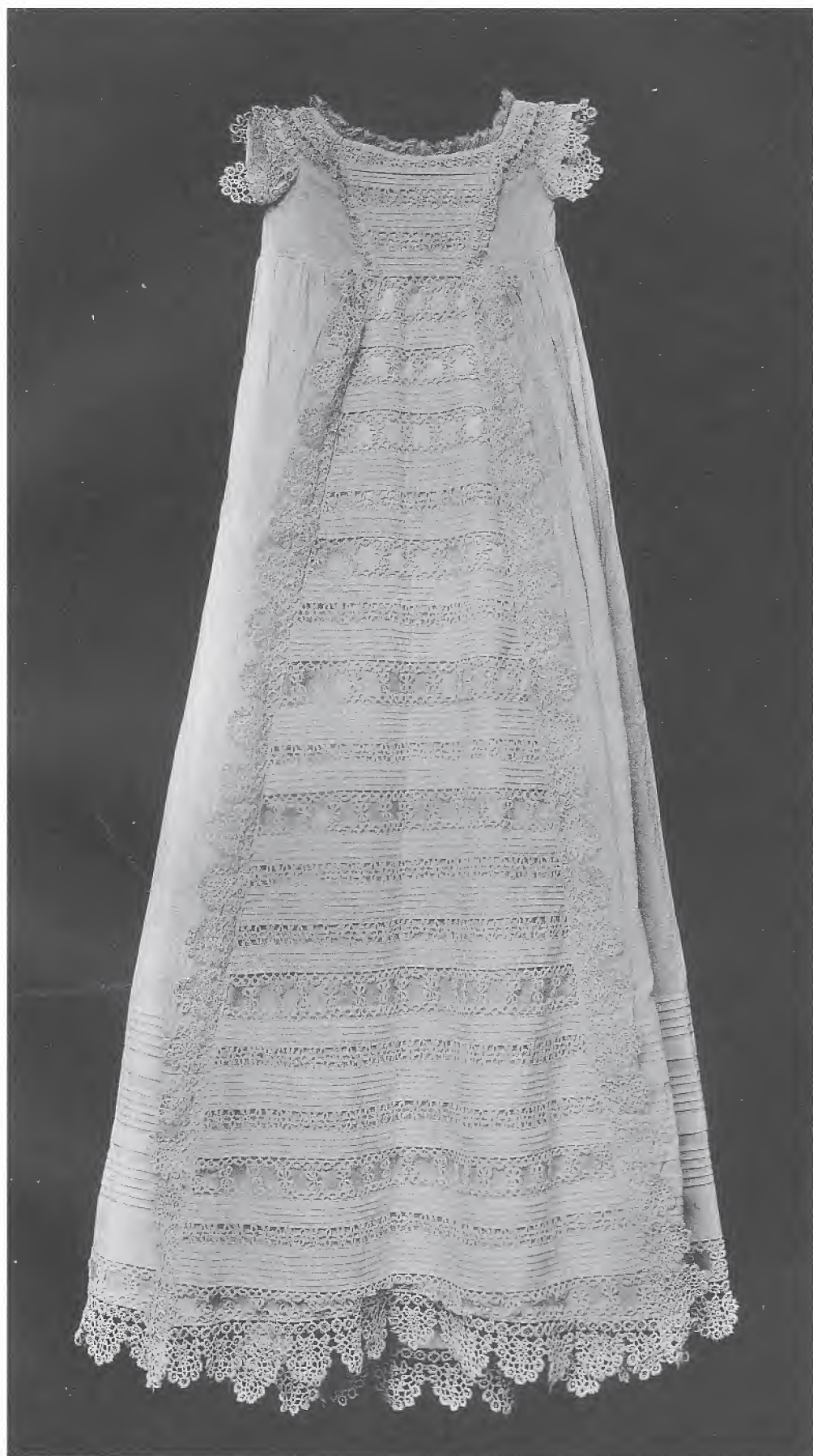


PLATE LIII

IRISH TATTING in the Victoria and Albert Museum, made at Ardee
in 1880, with a wheel design and needlework centres.

Kindly sent me by the Director.

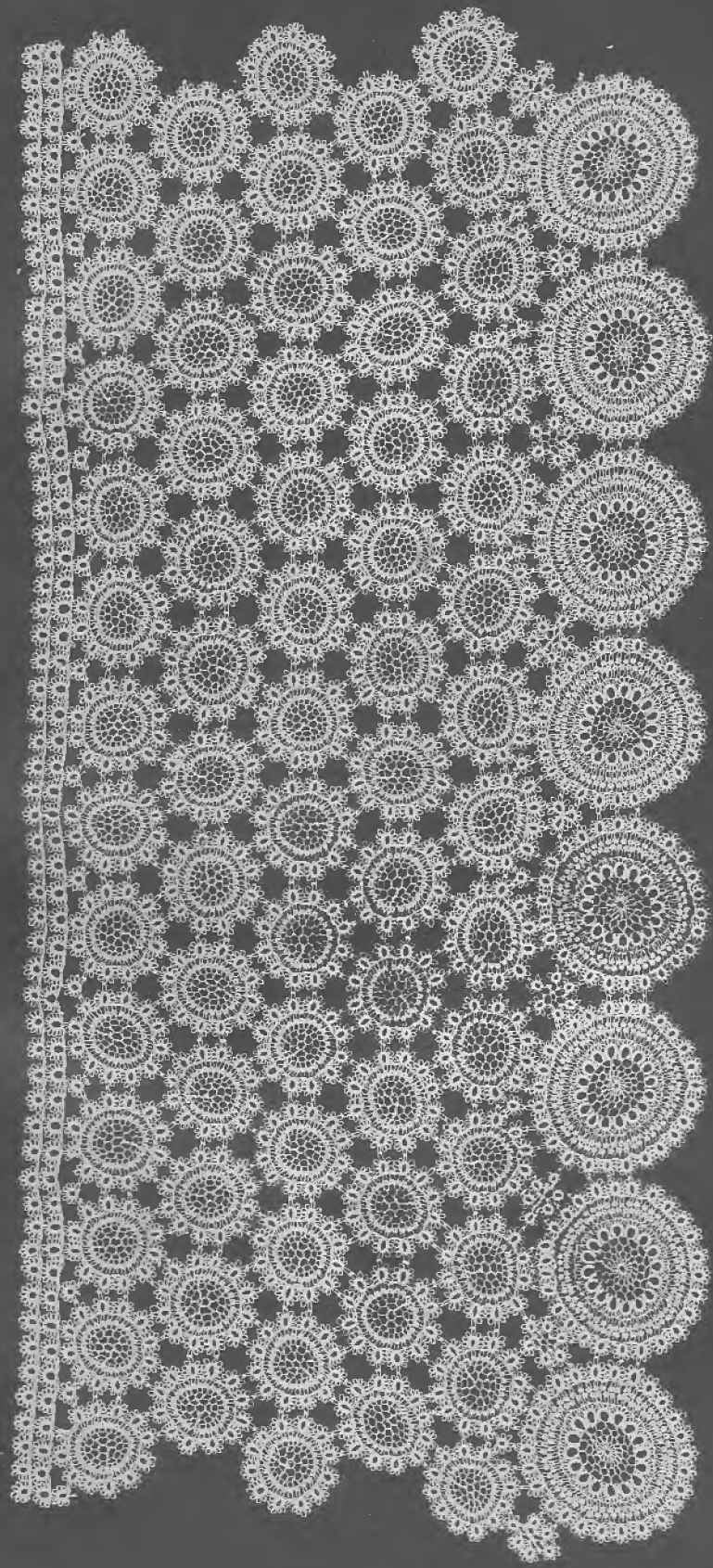


PLATE LIV

TATTING in the Royal Scottish Museum, Edinburgh.
Kindly sent me by the Director.

